



## Whitman: A Current Bibliography, Summer 1993

Ed Folsom

University of Iowa, [ed-folsom@uiowa.edu](mailto:ed-folsom@uiowa.edu)

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## WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger. "Leaves of Grass: Censure et Auto-censure." *Inter Space* [University of Nice] no. 7 (1993), 3-11. [About Whitman's attempts to forestall official censorship of his work by applying self-censorship to *Leaves*; in French.]
- Bardavío, José María. "What Does It Mean Foeses, Feses or Foetuses?" In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 23-32. [Offers a psychological and sexual interpretation (responding to Michael Moon) of the irregular meter in "Song of the Broad-Axe"; in Spanish.]
- Bensko, John. "Narrating Position and Force in Whitman's *Drum-Taps*." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 33-43. [How Whitman varies his "narrating stances" in *Drum-Taps* to give "a progression of limited perspectives" on the war rather than "one encompassing, coherent vision."]
- Berger, James A. "Whitman's Rejection of 'Respondez!'" *Essays in Literature* 19 (Autumn 1992), 221-230. [Analyzes "Respondez!" and contrasts the ironic effects of its "extended list of grammatical imperatives" with the affirming effects of imperatives in "Crossing Brooklyn Ferry."]
- Broncano, Manuel. "Whitman through Borges, Borges through Whitman." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 45-50. [Summarizes Borges's views of Whitman, suggesting that "in Whitman Borges finds a representation, or a metaphor, of himself."]
- Burrell, Todd. "Pablo Neruda and Walt Whitman." *Concourse* 6 (1993), 41. [Brief note on how Neruda and Whitman "share a common topos"; Burrell's own translation of Neruda's "Ode to Walt Whitman" follows on pp. 42-45.]
- Butterfield, R. W. Review of Ezra Greenspan, *Walt Whitman and the American Reader*. *Modern Language Review* 88 (January 1993), 180-181.
- Cagle, Charles Harmon. "Walt Whitman: Un Pie en la Grecia Antigua, el Otro en un Bar Gay." *Quimera: Revista-de-Literatura* 109 (1992), 28-33. [Attempts to "recover in biography and poetry" the evidence of Whitman's homosexuality; in Spanish.]
- Camboni, Marina. "The Marks of Time in the Editions of *Leaves of Grass*: A Proposal for Interpretation." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 51-60. [Views *Leaves* as a "textual organism" and focuses on

"Prayer of Columbus" as a case study of how Whitman's work "evolv[es] from initial blending with its author's life-story to a progressive detachment and final autonomy."]

Campos Muñoz, Antonio. "El Cuerpo en Walt Whitman." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 61-64. [Discusses the nature of the body in Whitman's poetry, investigating whether or not Whitman's understanding of the body matches a contemporary understanding; in Spanish.]

Clements, Brian. "Pacts Whitmana." *Concourse* 6 (1993), 25-32. [Pastiche of various poets' comments on Whitman and the nature of poetry.]

Cummings, Glenn N. Review of Mark Bauerlein, *Whitman and the American Idiom*. *American Literature* (March 1993), 154-155.

Davis, Robert Leigh. "Whitman and the Romance of Medicine." Ph.D. Dissertation, University of California, Berkeley, 1992. [Focuses on Whitman's Civil War writings, viewing his "depictions of sick and injured bodies" as the surprising model for his "ideal democratic polity," where the "suffering body" in need of care is "an analogue for the desirable instability of democratic authority"; compares Whitman's writings to those of Richard Selzer. *DAI* 53 (April 1993), 3527A-3528A.]

Dean, Paul W., ed. "A Celebration of Walt Whitman." *Concourse* [State University of New York at Binghamton] 6 (1993). [Special issue on Whitman, with preface by Dean (3), a translation of Federico Garcia Lorca's "Ode to Walt Whitman" (by Dean Rader, 35-38), a translation of Antonio Machado's "The Crime Was in Granada" (by Gerry Crinnin, 39-40), a translation of Pablo Neruda's "Ode to Walt Whitman" (by Todd Burrell, 42-45), along with two original poems and five articles, each listed separately in this bibliography.]

Dean, Susan. Review of Philip Callow, *From Noon to Starry Night*. *Walt Whitman Quarterly Review* 10 (Spring 1993), 213-217.

Dickie, Margaret. Review of Michael Moon, *Disseminating Whitman*. *Modern Language Review* 88 (April 1993), 416-417.

Eilert, Heide. "'Komet der neuen Zeit': Zur Rezeption Walt Whitmans in der deutschen Literatur des 20. Jahrhunderts." *Internationales Archiv für Sozialgeschichte der Deutschen Literatur* 17, 2 (1992), 95-109. [Traces "the course of Walt Whitman's reception in Germany in the twentieth century," viewing this reception as indicative of a "national pathography"; in German.]

Folsom, Ed. Review of Cyril Greenland and John Robert Colombo, eds., *Walt Whitman's Canada*. *Walt Whitman Quarterly Review* 10 (Spring, 1993), 218-220.

Fyfe, Dan. "Letter to Walt from Granada." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 65-71. [Rambling address to Whitman: "I'm trying to make some sense of you Walt, some sense of your legacy."]

- Grier, Edward F. Review of Robert K. Martin, ed., *The Continuing Presence of Walt Whitman*. *American Literature* 65 (June 1993), 372-373.
- Hallengren, Anders. "Deciphering Reality: Swedenborg, Emerson, Whitman and the Search for the Language of Nature." *Nordic Roundtable Papers*, series 3, vol. 11 (August 1992), 1-46. [Sections 9-13, pp. 28-41, explore "Whitman's affinity with Swedenborgian thought."]
- Hamilton, David. "Our Secret Sharer." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 73-82. [Reviews "the state of Whitman studies in the U.S. today" by looking at articles in the *Walt Whitman Quarterly Review* over a two-year period.]
- Hartnett, Stephen John. "Cultural Fictions: The Critical Theory of Historiography, the Political Economy of Modernity, and the Paradoxes of Whitman's America." Ph.D. Dissertation, University of California, San Diego, 1992. [Focuses on Whitman's "epistemology, his use of synecdoche and metonymy, his manipulation of the daguerreotype as a 'truth'-bearing symbol, his versions of gendering and sexual desire, his portrayals of slaves and slavery, and his attitudes regarding manifest destiny and the United States as the embodiment of 'perfect equality.' " *DAI* 53 (April 1993), 3528A-3529A.]
- Hutchinson, George B. Review of Betsy Erkkila, *Whitman the Political Poet*. *Resources for American Literary Study* 19 (1993), 137-140.
- Isbell, Paul A. "Sobre Walt Whitman y el Patriotismo." *Claves de Razon Oractica* no. 21 (April 1992), 62-66. [On Whitman's patriotism; in Spanish.]
- Janssens-Knorsch, Uta. "Lilacs and the Hidden Bird: Strained Relations between Whitman and Eliot." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 83-89. [Recapitulates the old debate about whether Eliot borrowed from Whitman; finds "resemblances of rhythm and style" and "particular images" that convince this writer "that any Whitmanesque echoes in Eliot's poetry are no coincidence."]
- Jiménez Hefferman, Julián. "'Song of Myself': A Technology of the Self." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 91-99. [Using Michel Foucault's ideas, proposes that "Song" may be "conceived of as a technology of the Self, as a space of self-presentation, or even self-creation," although Whitman's attempt is finally revealed as a "dubious technology that, paradoxically, works as a relentless and undoer [*sic*] of selfhood."]
- Jiménez Serrano, Oscar. "La Elasticidad de la Traducción de Poesia: Apuntes Sobre Traducciones al Castellano de 'Song of Myself' de Walt." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 101-108. [Compares three translations of "Song of Myself" into Spanish (by Jorge Luis Borges, Enrique López Castellón, and Pablo Mañé Garzón) in order to demonstrate the flexibility of translation; discusses the problems in making evaluative judgments about translations; in Spanish.]

- Kessler, Milt. "Milt Kessler on Walt Whitman." *Concourse* 6 (1993), 5-10. [Ruminations on Whitman and on "The Sleepers," excerpted from Kessler's 1992 video-cassette talk on Whitman (*Walt Whitman: The Centennial*).]
- Kummings, Donald D. Review of Philip Callow, *From Noon to Starry Night*. *Choice* 30 (January 1993), 789.
- . Review of James Dougherty, *Walt Whitman and the Citizen's Eye*. *Choice* 30 (June 1993), 1623.
- Larsen, Ide Hejlskov. "Nature and the Unconscious in the American Renaissance." *Man & Nature Working Paper* 26 (May 1993) [Odense University, Denmark]. [Discusses the "underlying values related to the concepts of nature and the unconscious" in works by Emerson, Whitman, Melville, Hawthorne, and Dickinson, seeing Whitman and Emerson as writers "who stick to and idealize a pastoral image of nature" and thus "seem to adhere to a divine idea of the unconscious"; the section on Whitman, "Whitman's Pastoral Garden of Eroticism Purified," is on pp. 15-23.]
- Li, Xilao. "Walt Whitman and Asian American Writers." *Walt Whitman Quarterly Review* 10 (Spring 1993), 179-194.
- Luongo, Robert. "The Traitor." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 109-119. [Draws five "threads" of connection between Ezra Pound and Whitman, centering on money ("The lethal results of usury are to the 'Leaves of Grass' as a defoliating chemical").]
- Martín Morillas, José M. "Moral Imagination and Poetic Reason in Whitman's Poetry." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 121-128. [Attempts to define "Whitman's existential quest" in contradistinction to Proust's "aristocratic solipsistic project" and Nietzsche's "elitist drive."]
- Martínez López, Miguel. "Walt Whitman and the American Utopian Tradition: *Democratic Vistas*." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 129-138. [Views Whitman as a "champion of that great tradition of American utopian writers that begins with Joseph Morgan in 1715 and . . . reaches a culmination with H. D. Thoreau's *Walden* and Whitman's *Democratic Vistas*," a text that proposes that the "utopian function of literature is . . . above all social and political."]
- McCormick, John. "Whitman's Legacy." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 139-144. [Debunks Whitman's claims of originality, compares him unfavorably to Keats, and concludes that the "best American poets are good in spite of Whitman's legacy, not because of it."]
- McKinley, J. "Shooting the Moon: Over-Reading Homoeroticism in Whitman's 'Calamus.'" In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 146-150. [Reviews and takes issue with Michael Moon's *Disseminating Whitman*.]

- McLaren, Neil. "Whitman Set to Music: A Comment on Two Versions of 'When Lilacs Last in the Dooryard Bloom'd.'" In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 151-165. [Detailed comparison of Paul Hindemith's *An American Requiem: Requiem for those we loved* and Roger Sessions's *Cantata in memory of Abraham Lincoln*, focusing on how the two composers adapted Whitman's poem.]
- Miller, James E. "Whitman's Camerados in *Leaves of Grass*." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 7-22. [Explores Whitman's "incorporation of the reader and of the soul in *Leaves of Grass* as real presences" and suggests the effects of the poet's "device" of treating the reader and the soul "as his camerados."]
- Mitchell, William J. *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Cambridge, MA: MIT Press, 1992. [Chapter 9, "How To Do Things with Pictures," reprints the 1883 "butterfly" portrait of Whitman (198) and discusses the nature of Whitman's "posed fiction" (196, 220).]
- Morillas Sánchez, Rosa, and Mauricio D. Aguilera Linde. "Sinewy Words: Whitman's Proposal for a New American Language." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 167-178. [Analyzes *An American Primer* as "a reformulation of the transcendentalist philosophy now applied to the study of language"; focuses on Whitman's "two basic postulates": "Language is music" and "Language is the spirit of a nation."]
- Mullins, Maire. "Leaves of Grass as a Woman's Book." *Walt Whitman Quarterly Review* 10 (Spring 1993), 195-208.
- Murray, Martin G. "A Brother's Love." *Walt Whitman Quarterly Review* 10 (Spring 1993), 209-212.
- Murrell, John. *Democracy*. Winnipeg: Blizzard Publishing, 1991. [A play about Whitman, Emerson, Pete Doyle, and a blind Union soldier named Jimmy; takes place on a single day in July 1863 by a pond near Washington, D.C.]
- New, Elisa. *The Regenerate Lyric: Theology and Innovation in American Poetry*. Cambridge: Cambridge University Press, 1993. [Chapter 4, "Crossing Leviticus: Whitman," 95-150, focuses on "The Sleepers" and argues against the "mainstream consensus" of an "Emersonian Whitman": "If 'Song of Myself' is justly called Whitman's Genesis, Emersonian in its drive toward aboriginal beginnings, 'The Sleepers' is his Leviticus and Deuteronomy."]
- Noll, Bruce. *Walt Whitman's Miracles and Other Leaves of Grass Selections*. Tucson, AZ, 1993. [Audiotape of Noll reading ten Whitman poems and selections from "Song of Myself."]
- Ochoa de Eribe Urdinguio, Marián. "Walt Whitman: Del Futurismo Hacia Nuevas Concreciones Poéticas: Entre el Humanismo Colectivo y el Humanismo Individualista." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 179-185. [Using Hans Robert Jauss's reception theory, investigates

Whitman's "exaltation of modernity," looking at the Spanish reception (where Whitman becomes the messianic poet of collective humanism) and the Portuguese reception (where, via Fernando Pessoa, he becomes the ontological poet of an individualistic humanism); in Spanish.]

Olney, James. *The Language(s) of Poetry: Walt Whitman, Emily Dickinson, Gerard Manley Hopkins*. Athens: University of Georgia Press, 1993. [Three lectures delivered at Georgia Southern University in October, 1991, as the second annual Averitt Lectures: "Sprung Rhythm, Common Meter, and the Barbaric Yawp" (1-43); "Tropes of Presence, Tropes of Absence" (44-91); and "Making Strange" (92-137). Whitman figures prominently in all three lectures.]

Pollin, Alice. "Walt Whitman y Garcia Lorca: Corrientes Literarias y Traducciones." *Boletín-de-la-Fundación-Federico-García-Lorca* 4 (February 1992), 181-190. [Suggests that the shared "current" between Whitman and Lorca is in their poetic voices, which forged a link between themselves and "the people," paying homage to the voice of humankind; in Spanish.]

Rader, Dean. "On Reading Lorca's 'Oda a Walt Whitman.'" *Concourse* 6 (1993), 33-34. [Suggests that Lorca's poem embodies the poet's "shockingly painful struggle with personal, societal and poetic fissures," and comments on the difficulty of translating the poem; Rader's own translation of the ode follows on pp. 35-38.]

Ramón Sales, Elisa, Mother Teresa Romero Martín, and Francisco Rocamora Abellán. "Walt Whitman y la Elegía: 'Memories of President Lincoln.'" In Manuel Villar Raso, Miguel Martínez López, and Rosa Morillas Sánchez, eds., *Walt Whitman Centennial International Symposium*, 187-195. [Argues that Whitman, the innovative poet, nonetheless demonstrates in his Lincoln poems a "respect for the conventional stylistic determinants proper to the Western elegiac tradition"; in Spanish.]

Redondo, Ana, and Javier Azpeitia. "Versiones de Whitman." *Quimera: Revista-de-Literatura* 109 (1992), 34-39. [Compares translations ("distinct versions or, if you will, mutual refutations") of "Song of Myself" by Francisco Alexander, Jorge Luis Borges, José María Valverde, Concha Zardoya, León Felipe, and Mauro Armiño (as well as a version by the authors of the essay); in Spanish.]

Rocamora Abellán, Francisco, and Elisa Ramón Sales. "Whitman en las Traducciones de Borges y León Felipe." In Manuel Villar Raso, Miguel Martínez López, and Rosa Morillas Sánchez, eds., *Walt Whitman Centennial International Symposium*, 197-202. [Contrasts the Whitman translations of Borges and Felipe, finding Borges too rigid in his attempt to translate faithfully from the original, and praising Felipe for his playful departures from the original; in Spanish.]

Rosenthal, Bernard. "Whitman and Slavery." *Concourse* 6 (1993), 17-24. [Uses Whitman's newspaper pieces to argue that "Whitman, the bard of unity, preached the message of separation," and, faced with the tension between his "poetic vision" and "political vision," simply "let the discrepancy ride."]

Sánchez Espinosa, Adelina. "Whitman, Wilde and the Self: The Case for



Divergence." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 203-209. [Argues that, while Whitman and Oscar Wilde both "cultivated the self, . . . they used the 'self' for different purposes"; illustrates these differences by focusing on "death and suffering," "immortality through art," "life as a journey," and "diffusion of the self."]

Shurr, William H. "Irving and Whitman: Re-Historicizing the Figure of Columbus in Nineteenth-Century America." *American Transcendental Quarterly* 6 (December 1992), 237-250. [Explores the ways Columbus served as "a surrogate martyr figure" for both Irving and Whitman, as well as a figure through whom these authors could express "the woes of a damaged America."]

Smale, Mervyn. "An Englishman Looks at Walt Whitman." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 211-215. [Whimsical recreation of Whitman's life by someone unfamiliar with it.]

Smoler, Fredric Paul. Review of Philip Callow, *From Noon to Starry Night*. *Observer* [London] (November 28, 1992), 60.

Sola Buil, Ricardo J. "La Vision Medieval en la Poesia de Whitman." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 217-224. [Compares passages in "Song of Myself" to *Piers Plowman* and *The Canterbury Tales*, finding similarities between Whitman and Chaucer in "their union of the ancient and the modern, their 'romantic' projection of life, and their sincere perception of reality"; in Spanish.]

Stone, Ruth. "Flash." *Concourse* 6 (1993), 47. [Poem about a "poetry factory . . . canning W.W. type / good gray poems."]

Stonum, Gary Lee. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 1991* (Durham: Duke University Press, 1993), 73-85. [Reviews Whitman scholarship appearing in 1991 (73-80)].

Strassburg, Robert, ed. *The Walt Whitman Circle* 2 (Spring 1993). [Newsletter of the Leisure World Walt Whitman Circle, containing news of circle activities, news of international Whitman activities and publications, and brief notes by Strassburg on Whitman's *Specimen Days* and on Whitman's "passion for opera."]

Tedeschini Lalli, Biancamaria. "Whitman and Rhetoric." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 225-236. [Investigates "the notion of Whitman as a rhetor" and examines his "full exploitation of rhetorical devices."]

Uemura, Morito. "'A Voice from the Sea': Whitman's 'A Word Out of the Sea' and Swinburne's 'Thalassius' and 'On the Cliffs.'" *Studies in English Literature* [Tokyo] 68 (September 1991), 75-87. [Suggests that two Swin-



burne poems were "written under a fairly distinct reflection or influence of Whitman's 'A Word Out of the Sea.' "

Vernon, John. [Out-take from *Peter Doyle*.] *Concourse* 6 (1993), 11-16. [A previously unpublished scene from Vernon's 1991 novel, taking place in Greeley, Colorado, and involving an encounter between Whitman and a "garrulous wallpaper salesman"; includes a fictional letter from Whitman to Emily Dickinson.]

Villar Raso, Manuel, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*. Granada: Instituto de Ciencias de la Educacion, Universidad de Granada, 1992. [Contains the papers delivered at "Walt Whitman Centennial 1892-1992: An International Symposium," April 8-10, 1992, at the University of Granada; with a "Prologue" by Villar Raso (5-6) and twenty-six papers, each listed individually in this bibliography.]

Wallhead, Celia. "Whitman, Wilde and the Self: The Case for Agreement." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 237-242. [Summarizes the Whitman/Wilde relationship and suggests "the aspects of Whitman Wilde did find inspiring."]

Whitman, Walt. *Walt Whitman: Selected Poems*. Avenal, NJ: Gramercy, 1992. [With "Introduction," by Christopher Moore, 7-9.]

———. *The Walt Whitman Reader: Selections from Leaves of Grass*. Philadelphia: Courage Books/Running Press, 1993. [Selection of poems from Deathbed edition of *Leaves*; reprints parts of two essays on Whitman by T.S. Eliot ("Observations on Walt Whitman," 307-308) and D.H. Lawrence (from *Studies in Classic American Literature*, 304-320).]

Wolfson, Leandro. "Walt Whitman entre Orient y Occidente." *Ecologia y Unidad Mundial* [Buenos Aires] 1 (March/April 1993), 8-9. [Whitman as a bridge between East and West; in Spanish.]

Wortham, Thomas. Review of Geoffrey Sill and Roberta Tarbell, eds., *Walt Whitman and the Visual Arts*. *Nineteenth-Century Literature* 47 (September 1992), 260-261.

———. Brief review of Horace Traubel, *With Walt Whitman in Camden*, Volume 7. *Nineteenth-Century Literature* 47 (September 1992), 269.

Unsigned. Brief review of Byrne Fone, *Masculine Landscapes*. *University Press Book News* 4 (September 1992), 34.

———. Brief review of Walt Whitman, *Leaves of Grass* (Collectors Reprint facsimile of 1855 edition). *A.B. Bookman's Weekly* 90 (November 30, 1992), 2064.

———. "The Great American Poet on the Great American Statesman." *Rare Americana*. New Haven: William Reese Co., n.d. Catalogue 120, item 74. [Describes Whitman's autograph manuscript of his "Death of Abraham

Lincoln" lecture, dated February 1879; 17 leaves, "heavily worked and corrected," with attached newspaper and book clippings and portraits of Whitman and Lincoln; to be sold.]

*The University of Iowa*

ED FOLSOM